

The background is a detailed, monochromatic green relief sculpture. It consists of a grid of panels, each containing a different scene of figures in classical or religious attire. The figures are highly detailed, with flowing robes and expressive poses. The overall style is reminiscent of 19th-century Italian relief work.

ALLA MILANESE

The Gonzaga Band

Jamie Savan director

Alla Milanese

The Gonzaga Band

Faye Newton *soprano*

Jamie Savan *director and cornetts (treble, mute, tenor)*

Oliver Webber *violin and viola*

Mark Caudle *violone*

Guy Morley *bass sackbut*

Steven Devine *organ and harpsichord*

Andrea Cima (fl.1606–27)		Orlando di Lasso (1530/32–1594)	
1. Capriccio a 4 (1610)	[2:46]	'bastarda' divisions by Francesco Rognoni	
Giovanni Paolo Cima (c.1570–1630)		11. Susana d'Orlando (Susanne un jour)	[4:45]
2. Gaudeamus omnes (1626)	[2:20]	(1620)	
Giovanni Paolo Cima		Giovanni Paolo Cima	
3. Sonata per violino & violone (1610)	[3:54]	12. Capriccio 8 (1606)	[1:48]
Francesco Casato (fl.1617)		Giacomo Filippo Biumi (c.1580–1653)	
4. Vulnerasti cor meum (1617)	[4:30]	13. Veni in hortum meum (1617)	[3:53]
Giovanni Paolo Cima		Giovanni Paolo Cima	
5. Sonata per cornetto & trombone (1610)	[3:55]	14. Sonata a 3 (1610)	[3:17]
Giovanni Pierluigi da Palestrina (1525/26–1594)		Cipriano de Rore (1515/16–1565)	
Divisions by Giovanni Battista		Divisions by Riccardo	
Bovicelli (fl.1592–4)		Rognoni (c.1550–c.1620)	
(contrafactum of <i>lo son ferito</i>)		15. Ancor che co'l partire (1592)	[3:52]
6. Ave verum corpus (1594)	[5:35]	Giovanni Paolo Cima	
Antonio Mortaro (fl.1587–1610)		16. Surge propera amica mea (1610)	[3:22]
Divisions by Francesco Rognoni		Francesco Rognoni	
(fl.1608–26)		17. Ave Virgo benedicta (1626)	[2:40]
7. Canzona 'la Porcia' (1620)	[4:50]	Giovanni Paolo Cima	
Francesco Rognoni		18. Ricercar 7 (1606)	[2:52]
8. Sonata seconda (1626)	[4:35]	Caterina Assandra (fl.1606–18)	
Giovanni Domenico Rognoni (d. before 1624)		19. Veni dilecte mi (1609)	[2:28]
9. Tu gloria Hierusalem (1626)	[3:01]	Caterina Assandra	
Girolamo Baglioni (d.1608)		20. O salutaris hostia (1609)	[2:35]
10. Maria Magdalena (1608)	[2:26]	Benedetto Rè (fl.1607–1629)	
		21. Canzone a 4 (1609)	[4:44]
		Total playing time	[74:19]



The Gonzaga Band: *Alla Milanese*

Traditional histories of the genesis of the Baroque style in music tend to focus on the north Italian city-states of Florence, Mantua and Ferrara, or the great ecclesiastical centres of Venice and Rome. Milan often seems to be side-lined in such narratives, yet it was home to some profound and far-reaching musical developments in the late-Renaissance/early-Baroque transition. In this project we explore the connections between musicians at the heart of the Milanese scene for experimental music, c.1592–1626. Alongside compositions from Milan's most illustrious musical families – Rognoni and Cima – we have sought to rediscover the music of their lesser-known contemporaries, and to illuminate a rich and complex network of stylistic innovation.

The Duchy of Milan was under Spanish Habsburg control during this period, with its local governors appointed by the King of Spain. This was the result of several decades of turbulence in which Milan found itself at the centre of a struggle between Spanish and French domination in the Italian peninsula. One of the earliest governors to be appointed under this settlement was Ferrante Gonzaga (third son of the Mantuan Duke Francesco II Gonzaga and Isabella D'Este) who ruled

from 1546–1555. Music in Milan began to flourish under Ferrante's governorship: his ducal court maintained a vocal *cappella* and a consort of instrumentalists headed by a cornett virtuoso named Moscatello. Ferrante was also the first patron of the young Orlando di Lasso, who entered his service at the age of twelve in 1544 (remaining until 1549).

Alongside the patronage of vocal and wind music in the sixteenth century, Milan began its long and intimate association with the violin. *Violini Milanesi* are recorded performing abroad in the entourage of Pope Paul III as early as 1538, and as the capital of Lombardy, Milan enjoyed a special relationship with Cremona which was to become an international centre of violin making through the activities of the Amati family in the later sixteenth century.

By the 1590s, Milan was home to a virtuoso school of violin playing, with Riccardo Rognoni as its principal exponent. Best known today as the author of *Passaggi per potersi esercitare nel diminuire* (Venice, 1592), Rognoni proclaims on his title page that he was a musician in the service of the Governor of Milan, the Duke of Terranova (Carlo d'Aragona Tagliava). In addition to discussing the art of virtuoso ornamentation (of which his setting of **Ancor che col partire**

track 15, is a fine example), following the lead of the Venetian cornettists Girolamo Dalla Casa and Giovanni Bassano in the 1580s, Rognoni's treatise also includes some of the first mention of specific techniques of playing the violin (*violino da braccio*), the instrument for which he was most celebrated at the Milanese court.

Riccardo's two sons followed their father as court musicians: Francesco Rognoni was also a prominent violinist, eventually becoming director of court instrumental music in 1613, as well as serving as *maestro di cappella* of the basilica of Sant' Ambrogio and publishing his own treatise on ornamentation, *Selva de varii passaggi*, in 1620. Giovanni Domenico Rognoni was *musicæ præfectus* (director of music) at court and organist at the church of San Marco. Both sons took the additional name Taeggio, presumably reflecting the family's place of origin (Val Taleggio, near Bergamo).

The rise of the violin provided creative impetus for other Milanese composers, especially Giovanni Paolo Cima, organist at the church of San Celso. Cima's *Ricerari et canzoni* (1606) were written for Renaissance-style consorts of instruments – most likely differently sized violins for each of the four parts: treble (violin), alto, tenor (violas) and

bass violin (violone) – although some of the pieces, such as the triple-time **Capriccio 8** (track 12), seem equally well suited to a mixed instrumentation (in this instance we perform on mute cornett, viola, violone and bass trombone). As seems to have been a common Milanese practice, these pieces were published in open score format (rather than in separate part books) and so also lend themselves to solo keyboard performance – as in the **Ricercar 7** (track 18), to which we have added a bass trombone for the repeated four-note cantus firmus (*ut, mi, fa, sol*).

Just four years later, in a decisive shift from the equal-voiced consort style, Cima published some of the earliest small-scale **Sonatas** for treble and bass instruments (**violin and violone**, track 3; **cornett and trombone**, track 5) with *basso continuo* accompaniment in his *Concerti Ecclesiastici* (1610), including what may be regarded as the first trio sonata, scored for violin, cornett and violone (track 14). Giovanni's brother, Andrea Cima, also a prominent organist in Milan, contributed instrumental pieces of his own to the *Concerti Ecclesiastici*, including the **Capriccio** scored for violin, cornett, violone and bass trombone (track 1).

The Cima brothers' small-scale instrumental

compositions typically incorporate elements of virtuosic ornamentation as expounded in the Rognoni treatises. But such elaborate ornamentation was not just the preserve of instrumentalists in Milan: there emerged simultaneously a tradition of virtuoso singing, exemplified most prominently by Giovanni Battista Bovicelli, *musico* at Milan Cathedral. Bovicelli's treatise, *Regole, passaggi di musica* (Venice, 1594) documents a highly expressive approach to ornamentation – as exemplified in **Ave verum corpus** (track 6), a contrafactum setting of Palestrina's *Io son ferito*, with each embellishment carefully chosen to heighten the affect of the substituted text, to which even the rules of counterpoint are subservient.

Such dazzling heights of virtuosity could be heard not only in the cathedral and ducal court, but also in the Milanese convents, some of which were much famed for their music. Numerous compositions in this period were written in honour of individual nuns as both singers and instrumentalists, including Giovanni Paolo Cima's **Surge propra, amica mea** (track 16), dedicated to Paola Ortensia Servellona in the convent of San Vincenzo, and Francesco Rognoni's virtuosic setting of Mortaro's canzona **La Porcia** (track 7), one of the most challenging pieces in the instrumental repertoire and a clear testimony to the superlative musicianship of its

dedicatee, Gracia Ottavia Crivella, in the convent of Santa Margarita.

Perhaps the most important of the musician-nuns was Caterina Assandra, dedicatee of Cima's 1606 collection. An accomplished composer in her own right, Assandra published a collection of *Motetti* in 1609 while seemingly still a postulant at the convent of Sant' Agata di Lomello. This is the context in which we should understand the sublimated sensuality in her setting of **Veni dilecte mi** (track 19) from the Song of Songs. Her **O salutaris hostia** (track 20) includes perhaps the first printed designation of *violone* (bass violin) as an obbligato instrument, thus setting a precedent for other Milanese composers to treat the bass violin in a soloistic fashion, such as Giovanni Paolo Cima in the *Concerti Ecclesiastici* (1610) and Francesco Rognoni in *Selva de varii passaggi* (1620). The latter includes an elaborate setting of Lasso's **Susanne un jour** (track 11) for violone (or – alternatively, if somewhat astonishingly – bass trombone) rather than the more typical, fretted, *viola bastarda*. Assandra's 1609 publication also includes a **Canzone** for two treble and two bass instruments 'in the manner of two choirs' (track 21) by her teacher, Benedetto Rè, *maestro* of Pavia Cathedral.

O salutaris hostia is an example of a home-grown Milanese genre: the canzon-motet, which alternates solemn vocal writing with livelier instrumental passages. This genre was cultivated especially by Giovanni Domenico Rognoni, who included several examples for alternate choirs of voices and instruments in his collection of *Canzoni à 4 & à 8 voci* (1605). His **Tu gloria Hierusalem** (track 9), by contrast, is scored for much smaller forces: two voices – soprano and alto (the latter played here on tenor cornett) – and solo violin. Girolamo Baglioni's **Maria Magdalena** (track 10) is another canzon-motet, in which three voices (the lower two played by mute cornett and trombone in our arrangement) are scored homophonically in *falsobordone* style. Baglioni's instrumental writing and imaginative use of triple proportions creates a quasi-dramatic commentary on the text in which Christ is discovered to have risen from the tomb. *Maria Magdalena* was printed posthumously in 1608, and in an appended obituary the publisher Filippo Lomazzo (fl.1600–30) ponders 'what degrees of virtue' Baglioni would have reached had his passing not been so untimely. The young Baglioni certainly seems to have been something of a rising star, as organist at the ducal chapel of Santa Maria alla Scala, which stood on the site now occupied by the famous 'La Scala' opera house.

Much of the repertoire in this programme was published by Lomazzo, who played an important role in Milan's musical ecology. His anthology *Flores praestantissimorum* (1626) is the source of some unusual pieces by Giovanni Cima (**Gaudeamus omnes** for the feast day of St Aquilinus of Milan, scored for three sopranos, track 2) and the Rognoni brothers (Francesco's solo-voice motet **Ave Virgo benedicta**, track 17; and **Sonata seconda for two violins or cornetts**, track 8; and Giovanni Domenico's *Tu gloria Hierusalem*, mentioned above, included posthumously). Lomazzo's anthology also includes brief biographical details of each of its contributors; for example, we learn that by 1626 Francesco Rognoni had been made a papal knight and hereditary count palatine, while in some cases we glean precious information about a lesser-known musician – such as Giacomo Filippo Biumi, composer of **Veni in hortum meum** (track 13), who was one of the organists at Milan's Cathedral.

Another invaluable source of information on Milan's musicians is Girolamo Borsieri's *Supplimento della nobiltà di Milano* (1619), which provides additional details about our cast list, including Francesco Casato, who was organist at the church of San Marco. Apart from a few printed pieces in anthologies, Casato was known in his own time more as

a performer than a composer; nonetheless, his **Vulnerasti cor meum** (track 4) is especially refined in its text setting.

Borsieri lists the names of several more composers whose music we were unable to incorporate in a project of this scale and scope, but we hope at least in our choice of repertoire to have represented something of the extraordinary breadth and depth of musical invention in Milan in the early seventeenth century. Borsieri gives pride of place in his *Supplimento* to Donna Claudia Sessa, a nun in the convent of Santa Maria Annunciata and 'a most singular singer ... measured and lively in the movement of the voice, alert and swift in *trilli*, sensitive yet masterful in *accenti*, and above all so practised in the compositions of others, that she might be called at once composer [*musica*] and performer [*recitatrice*], giving [those compositions] such spirit and vivacity, that perhaps they have not always enjoyed.' Her cloistered performances drew comparison with the finest court musicians, including Claudio Monteverdi, and attracted audiences from far and wide – including the nobility of Austria, Spain, Savoy, Mantua and Parma – such that many had to stand outside the church to hear her sing. Through our own performance we aspire to channel the spirit of Claudia

Sessa, and to share with new audiences the riches of this music *alla Milanese*.

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Texts & Translations

Giovanni Paolo Cima (c.1570–1630)

2. **Gaudeamus omnes**

Gaudeamus omnes in Domino
diem festum celebrantes
ob honorem Sanctum Aquilini, alleluia.
De cuius solemnitate gaudent angeli
et laetentur archangeli, alleluia.

*Let us rejoice in the Lord
celebrating the feast day
of Saint Aquilinus, alleluia.
In whose solemnity the angels
and archangels rejoice, alleluia.*

Francesco Casato (fl.1617)

4. **Vulnerasti cor meum**

Vulnerasti cor meum, soror mea, sponsa;
vulnerasti cor meum in uno oculorum tuorum,
et in uno crine colli tui.
Quam pulchrae sunt mammae tuae,
soror mea sponsa! Pulchriora sunt ubera tua vino,
et odor unguentum tuorum super omnia aromata.

*Thou hast ravished my heart, my sister, my spouse;
thou hast ravished my heart with one of thine eyes,
with one lock of hair on thy neck.
How fair is thy bosom, my sister, my spouse!
How much better is thy love than wine!
And the smell of thine ointments than all spices!*

Song of Solomon, 4: 9-10

Giovanni Battista Bovicelli (fl.1592-4)

6. **Ave verum corpus**

Ave, verum corpus
natum de Maria Virgine,
vere passum, immolatum
in cruce pro homine,
cuius latus perforatum
unda fluxit sanguine:
esto nobis praegustatum
in mortis examine.
O dulcis, o pie, o Iesu,
fili Mariae, misere mei.
Amen.

*Hail, true body
born of the Virgin Mary,
who truly suffered, sacrificed
on the cross for mankind,
whose pierced side overflowed
with water and blood:
be for us a foretaste
in the test of death.
O sweet, o holy, o Jesus,
son of Mary, have mercy on me.
Amen.*

Giovanni Domenico Rognoni (d. before 1624)

9. **Tu gloria Hierusalem**

Tu gloria Ierusalem,
tu letitia Israel,
fabro Ioseph desponsata,
tu honorificentia populi tui Virgo Virgini comendata.
O Maria tu Mater dei
tu Mater eia, quid retribues ei,
tu Mater Dei miserere mei.

*You, glory of Jerusalem,
You, joy of Israel,
Betrothed to carpenter Joseph,
You give honour to your people,
Virgin extolled by Virgins.
O Mary, Mother of God,
O Mother, how will you repay the Lord,
Mother of God, have mercy on me.*

Girolamo Baglioni (d.1608)

10. **Maria Magdalena**

Maria Magdalena et altera Maria
ibant diluculo ad monumentum:
‘Iesum quaeritis crucifixum,
non est hic surrexit locutus est.
Praecedet vos in Galilaeam,
ibi eum videbitis, alleluia.
Cito euntes dicite discipulis eius,
et Petro, quia surrexit dominus.’

*Mary Magdalene and the other Mary
were going at dawn to the tomb:
‘You are looking for crucified Jesus,
he is not here, it is said he has risen.
He precedes you to Galilee,
where you will see him, alleluia.
I urge you who come to announce to his
disciples and Peter that the Lord has risen.’*

Giacomo Filippo Biumi (c.1580–1653)

13. **Veni in hortum meum**

Veni in hortum meum,
formosa mea,
dilecta mea,
veni amica mea, columba mea, electa mea, veni;
iam enim hyems transiit imber abiit et recessit.
Veni quia amore tuo languo,
veni quae so formosa mea,
veni et videamus si floruerunt lilia,
si floruerunt punica, si floruerunt vineae,
si floruerunt omnia aromata.

*Come into my garden, my beautiful, my beloved,
Come, my love, my dove, my favourite, come;
For, lo, the winter is past, the rain is over and gone.
Come, because I languish for thy love,
Come, I beseech thee, my beautiful,
Come and see if the lilies flourish,
if the pomegranates flourish, if the vines flourish,
if all the spices flourish.*

Giovanni Paolo Cima

16. **Surge propera amica mea**

Surge, propera, amica mea, speciosa mea et veni:
columba mea, in foraminibus petre,
in caverna macerie, ostende mihi faciem tuam,
sonet vox tua in auribus meis;
vox enim dulcis, et facies tua decora.

Song of Solomon, 2: 13-14

Francesco Rognoni

17. **Ave Virgo benedicta**

Ave, Virgo benedicta,
stella sole clarior,
Dei Mater gratiosa,
favo mellis dulcior,
rubicunda plusquam rosa,
lilio candidior;
omnis sanctus te honorat
omnis laus te decorat
in caelo candidior.
Alleluia.

Caterina Assandra (fl.1606–18)

19. **Veni dilecte mi**

Veni, dilecte mi
egrediamur in agrum,
commoremur in villis,
mane surgamus ad vineas,
videamus si floruit vinea,
si flores fructus parturiunt,
si florerunt mala punica,
ibi dabo tibi ubera mea.

Song of Solomon 7: 11-12.

*Arise, my love, my fair one, and come with me:
O my dove, that art in the clefts of the rock,
within the walls of the caves,
let me see thy countenance, let me hear thy voice;
for sweet is thy voice, and lovely thy countenance.*

*Hail, blessed Virgin,
star brighter than the sun,
gracious Mother of God,
sweeter than honey,
redder than the rose,
whiter than the lily;
all the saints honour you
and all praise adorns
your brightness in heaven.
Alleluia.*

*Come, my beloved,
let us go forth into the field;
Let us stay in the villages.
Let us rise early to go to the vineyards;
Let us see if the vine flourishes,
Whether the tender grapes appear,
And the pomegranates blossom:
There I will give thee my loves.*

Caterina Assandra

20. **O salutaris hostia**

O salutaris hostia,
quae caelis pandis hostium,
bella premunt hostilia,
da robur, fer auxilium, alleluia.

*O saving sacrifice,
who opens wide the door of heaven,
hostile armies bear down,
give strength, bring protection, alleluia.*

Translations by Matteo Dalle Fratte

The Gonzaga Band was formed by cornettist Jamie Savan in 1997, with a mission to explore the intimate relationship between vocal and instrumental performance practice in the Early Modern period. The ensemble takes its name from the ducal family of Mantua: the Gonzagas were powerful and influential patrons of the arts in the late Renaissance, who employed Claudio Monteverdi as their *maestro della musica* at the turn of the seventeenth century. Monteverdi wrote some of his most innovative music for the Gonzagas: his third, fourth and fifth books of madrigals, the operas *Orfeo* and *Arianna*, and of course the *Vespers* of 1610.

Performing most often as a chamber ensemble with a core of soprano voice, cornett and keyboards, and expanding on occasion according to the particular requirements of each programme, The Gonzaga Band is thus able to perform in a variety of combinations, ranging from a trio to a full period-instrument orchestra and vocal consort. The Gonzaga Band is renowned for its innovative programming, underpinned by cutting-edge research, which continually shines new light on the repertoire and its interpretation. This is the Gonzaga Band's third recording for Resonus Classics; the first, *Venice 1629*, was released to unanimous critical acclaim in 2018,

followed by Amadio Freddi's *Vespers (1616)* in 2019.

Faye Newton enjoys a diverse repertoire spanning some six centuries and embracing many aspects of the solo voice, from medieval song recitals (with duo Trobairitz), to intimate lute song recitals, consort singing, and baroque opera roles. She has collaborated with leading period orchestras and choirs including: the Amsterdam Baroque Orchestra, the Taverner Consort, the Monteverdi String Band, Caecilia-Concert, the Feinstein Ensemble and the New London Consort (with whom she performed at the BBC Proms and in acclaimed opera productions by Jonathan Miller). Whilst her musical life is varied, Faye has a particular affection for the virtuosic and expressive music of Monteverdi and his contemporaries.

Jamie Savan is director of the Gonzaga Band and is lucky enough to combine his performing career with an academic position as Professor of Performance-led Research at Royal Birmingham Conservatoire. He is also active as a solo recitalist, as a chamber musician with His Majestys Sagbutts & Cornetts and as an orchestral principal with the English Baroque Soloists under Sir John Eliot Gardiner. He has performed with many

other of the world's leading period-instrument ensembles, including Concerto Palatino, Amsterdam Baroque Orchestra, and Bach Collegium Japan to name but a few, and enjoys exploring the many facets of his instrument, ranging from Renaissance improvisation techniques to new music for cornett and live electronics.

Oliver Webber has been immersed in the world of historical performance for thirty years, with a particular interest in the early seventeenth century. He is the director of the Monteverdi String Band, known for their elaborate and informed productions of the music of Monteverdi and his contemporaries, and performs with many of the finest ensembles in the field, including guest leading for Monteverdi productions by Andrew Parrott and Sir John Eliot Gardiner. His recording of virtuosic diminutions with Steven Devine, *Con Arte e Maestria*, was released on Resonus Classics in 2021 to considerable acclaim. He teaches at the Guildhall School of Music and Drama, where he also runs classes in style and ornamentation for singers and instrumentalists.

Since 1973 **Mark Caudle** has performed with most of London's baroque ensembles as a principal cellist and viol player with The Academy of Ancient Music, Taverner Players,

The Consort of Music, The English Consort of Viols and many others. Since 1992 he has divided his time between UK and Poland where he was a founder member of L'Arte dei Suonatori and Concerto Polacco and taught at the Music Academies in Katowice, Wrocław and Łódź. He received an Order from the Polish Government for service to Polish culture and is now a dual British and Polish citizen. He is principal cello and viol player with St James' Baroque, Canzona and The Parley of Instruments and recently performed a series of recitals of newly transcribed and edited sonatas by Bach for viol and harpsichord together with Ukrainian harpsichordist, Elena Zhukova. He also makes instruments of the violin and viol families.

Guy Morley has been heavily involved in the world of historical performance for his entire professional career to date, covering repertoire from over half a millennium on multiple different trombones and other brass instruments. He has performed extensively throughout the UK and Europe with a plethora of different ensembles including the English Baroque Soloists, Academy of Ancient Music, Orchestra of the Age of Enlightenment, His Majestys Sagbutts & Cornetts, L'Arpeggiata, Orchestre Revolutionnaire et Romantique, The Sixteen, and Vox Luminis. Although as

much at home in a symphony orchestra as in a chamber ensemble, Guy's performing passion lies in the music of the seventeenth century, most notably of Giovanni Gabrieli and Monteverdi.

Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He has been the principal keyboard player for The Gonzaga Band since its formation in 1997 and is also principal keyboard player with the Orchestra of the Age of Enlightenment and The Mozartists, and he performs and records regularly with many other groups internationally. He has numerous solo recordings to his credit, including Bach's *Goldberg Variations* and *Italian Concerto* on Chandos, and the complete harpsichord works of Rameau, Bach's *Well-Tempered Clavier*, and a new series of keyboard works by Johann Ludwig Krebs on Resonus Classics. He is Early Keyboard Consultant to the Royal Birmingham Conservatoire and the Royal Welsh College of Music and Drama, and teaches fortepiano at the Royal Academy of Music.

Acknowledgements

Consultant for Italian pronunciation of ecclesiastical Latin: Dr Matteo Dalle Fratte.

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Instruments used on this recording

Jamie Savan plays a treble cornett by John McCann (Sandy, UT, 2012); mute cornett (tracks 10, 12, 19) by Serge Delmas (Paris, 2008); and tenor cornett (track 9) by Christopher Monk (Farnham, c.1970) based on a Bassano original purchased for the Norwich waits in 1608, now in the Norfolk Museums Collection.

Oliver Webber plays a violin by George Stoppani (Manchester, 2005), after Antonio & Girolamo Amati, Cremona 1595, in early seventeenth-century set-up, with equal tension gut strings by Real Guts, and (on track 12) a viola by Nate Tabor (Vienna, 2018) after various early seventeenth-century models. Bows are by Philip Brown, after a north Italian original from c.1595.

Mark Caudle plays an original seventeenth-century bass violin, unreduced in size, from North Italy in a tuning with low B-flat.



Guy Morley plays a bass sackbut by Ewald Meisl (Geretsried, 2018) based on the Georg Nicklaus Oller model of 1639 (Stockholm).

Steven Devine plays an electronic *Hauptwerk* organ running high-quality samples of an original instrument in the church of S. Maria d'Alieto, Izola, Slovenia, made by Pietro Nachini (1694–1769) in the tradition of Venetian organ building stretching back to Vincenzo Colombi in the sixteenth century. Its specifications can be found on the website of Sonus Paradisi (www.sonusparadisi.cz), who made the samples and kindly granted us permission to use them on this recording. Steven's harpsichord is by Colin Booth (Wells, 1998), based on an original instrument by Domenico da Pesaro (Venice, 1533) now in the Musical Instrument Museum of Leipzig.

Sources

Riccardo Rognoni: *Passaggi per potersi esercitare nel diminuire* (Venice, 1592)
Giovanni Battista Bovicelli: *Regole, passaggi di musica* (Venice, 1594)
Giovanni Paolo Cima: *Partitio de ricercari et canzoni* (Milan, 1606)
Ghirolamo Baglioni: *Sacrarum cantionum* (Milan, 1608)
Caterina Assandra: *Motetti a due e tre voci* (Milan, 1609)
Giovanni Paolo Cima: *Concerti ecclesiastici* (Milan, 1610)
Francesco Lucino (anthology): *Seconda aggiunta alli concerti* (Milan, 1617)
Francesco Rognoni Taeggio: *Selva de varii passaggi* (Milan, 1620)
Filippo Lomazzo (anthology): *Flores praestantissimorum* (Milan, 1626)

All performing editions prepared from original sources by Jamie Savan (2022).

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Venice 1629
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